



FIRST
COMICS
DELUXE SERIES

FEB. \$1.75
NO. 20
\$2.45 CANADA

BADGER

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TM



Dear LARRY,:

C/O FIRST COMICS
435 N. LASALLE
CHICAGO IL
60610

Dear Rick:

Badger #17 was the absolute worst issue of this comic I have ever read. "Buffalo" had nothing going for it. No plot, mediocre art, and a terrible ending make me wonder why I'm always trying to get unbelievers to check out this title. I just hope this wasn't the first issue for someone who was unfamiliar with the Badger, because if it were me, I'd be very hesitant about giving this comic a second look. Mike is going to have to learn that a couple of barroom brawls do not make for an interesting story... even in a book like the Badger. The real corker this time around is when Lamont was shot right between the eyes with a high powered rifle and then we are told he wasn't killed because the slug hit his "Porsche Club of America Card." Sadly this mistake changed what could have been an emotional moment in the story to pure baloney. The Badger has always been an insane character and that has always been part of his charm. He has never been just plain silly... until now.

"Wild Bill" Middleton
104 Cooper Ct.
Clovis, NM 88101

Okay, I understand the bit about you not liking the story; but let me get this straight -- you might have liked it if the buffalo had been killed?

Baron, Oliver:

First off, I'd like to say that I've liked everything of Mike Baron's that I've read. Baron is easily one of the most articulate, literate, thoughtful writers in the graphic story field, his peers including: Alan Moore, William Messner-Loeb, Frank Miller, Gilbert Hernandez, and Bob Burden. Baron is capable of genuine poetic movements when so inspired. He is also a shrewd and perceptive satirist, something akin to Vonnegut and, at times, Swift. His Clonezone tales are hysterical testaments to his needs of wit.

All of which brings us to Zoomtown. This thing was just beginning to get interesting. Too bad it got the big axerino. Do me a personal favor and don't throw in the soaking towel yet. No kidding. You know what's wrong with Zoomtown? You've got no solid characters. The concept is good. Baron has an opportunity to stick it to all facets of contemporary survivalist culture. It's certainly not a Mad Max rip-off; there's nothing in common. Zoomtown is not sci-fi, or post-holocaust sword-and-sorcery; it's modern day society ripped-off. Gear's emerging chauvinist, fascist instincts are great stuff, and the new development of his relation to Tim -- very interesting. We're beginning to see that Baron is needing all his characters equally.

That's part of the problem: there's nobody to believe in. Everyone's a jerk. Priscilla is the most sane character; but let's face it, she's basically a me-first goldigger, not exactly an icon to respect or admire. As the impartial observer/narrator of events she doesn't quite cut it. Who cares what becomes of her? See what I mean?

But, hey, who's to say it's too late to fix things up? Why not? It's too good a concept to let drop permanently. Why not take a few months off to develop the story a little further, then bring it back?



Sure, I know, Baron's got nothing else to do, what with writing Nexus, Badger, Tales of Judah and Clonezone. I mean, why can't he work on Zoomtown in his spare time?

S.A. Kelster
62 W. 106 St. #5
NYC, NY 10025

Because, in his "spare time" Mike Baron writes *The Chronicles of Corum*, (a new deluxe series from First), *Robotech Masters* and *Ginger Fox for Comico*, and *New Flash for DC*. Speaking of which, Mike's collaborator on the latter, *Jackson Gulce*, will be joining him for issue #32 of *Nexus*. Don't miss it!

Hey Larry:

I have a few questions to ask you guys:

- 1) When are we going to meet Leroy and Gastineau?
- 2) Do you love your dog?
- 3) Why is Badger the greatest comic ever published?

4) Could you make Badger a 60 page daily comic?

5) Why did I write this letter?

Brian Gordon
4403 Tumbleweed
Baytown, TX 77521

1) When they have something to say.
2) No. I don't have a dog. I love Larry's dog.

3) Cuz.

4) Yes; but 59 pages would be blank.

5) Good question.



NEXT MONTH: Only the Badger is crazy enough to tackle "The Phantom of Bascom Hill!" By Mike Baron, Bill Reinhold, and Chuck Beckum.

-- Rick Oliver

Rick Obadiah, Publisher

Rick Oliver, Editorial Director
Laurel Fitch, Editorial Coordinator
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A FIRST COMICS
PUBLISHING PRODUCTION

HIGH IN THE SWISS ALPS LIES THE ESTATE OF TEXTILE MAGNATE LESTER LEBOPHEL, HOST OF THIS YEAR'S

BADGER

TM

THE BILLIONAIRES PICNIC

mike baron script	bill reinhold pencils	chuck beckum inks
willie schubert letters	linda lessmann colors	rick oliver questions

LADIES AND GENTLEMEN, MONSIEURS, AND MADEMOISELLES, SIGNORS AND SIGNORINAS, WELCOME, BEINVENIDOS TO THE PICNIC.

I AM LESTER LEBOPHEL, YOUR HOST.

AND NOW, FOR YOUR LISTENING PLEASURE, WOLFGANG BANG AND THE KRALTHAMMERS!

JAI! UND ZO... A-VUN UND A-ZWEI UND A-DREI...

CLAP CLAP CLAP

SO MY DEAR FELLOW-- GIVE ME THE ROYALE AND THE FABERGE EGG IS YOURS.

DONE.

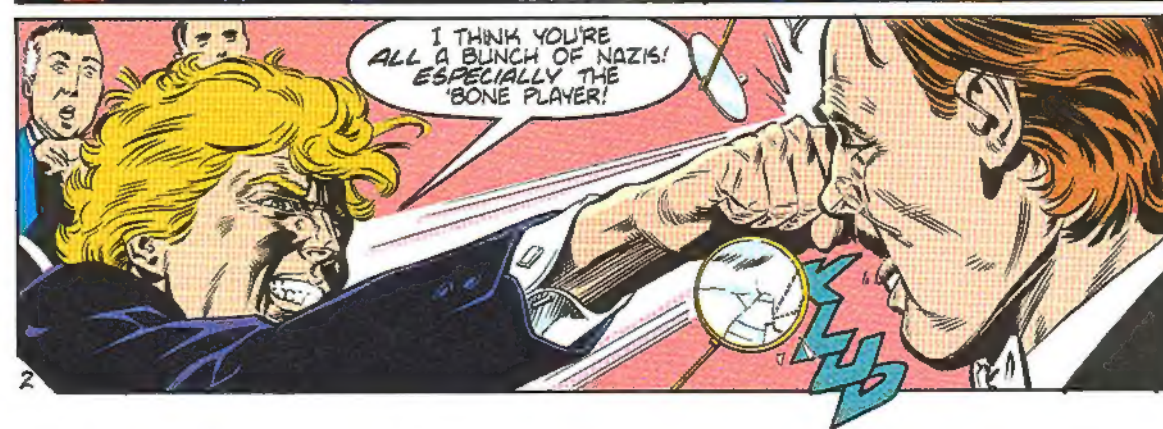
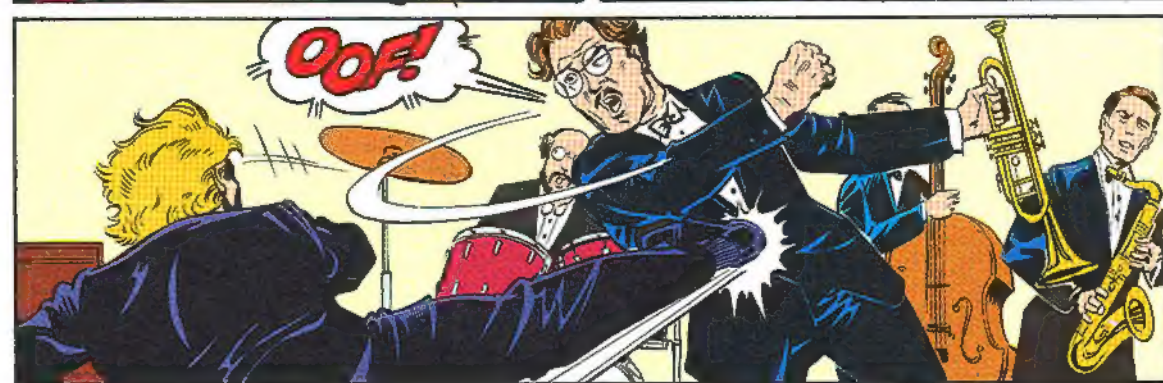
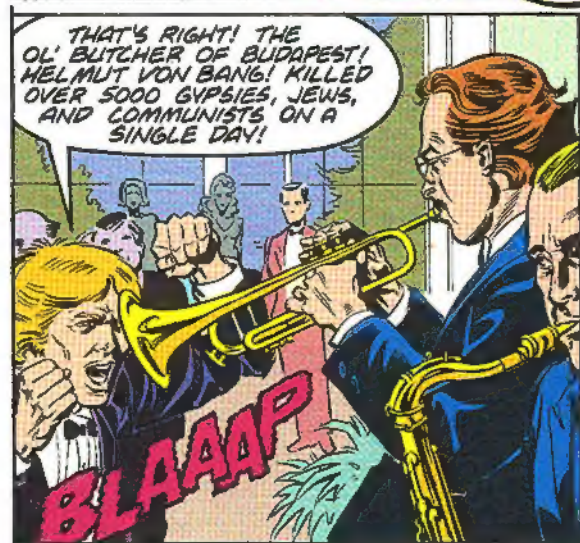
ABU-DABAI, \$60 MILLION-- OIL, OIL, OIL!

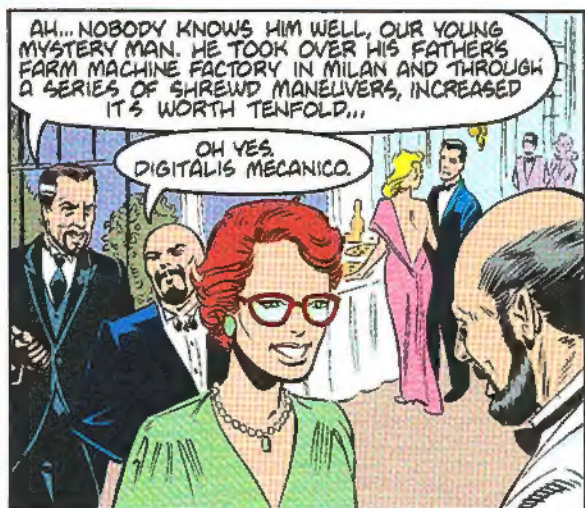
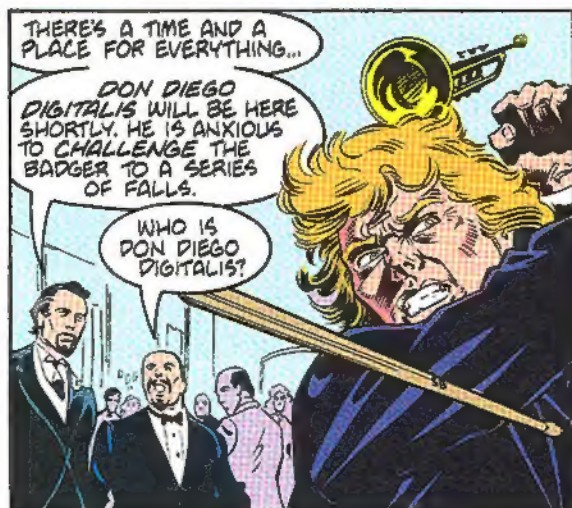
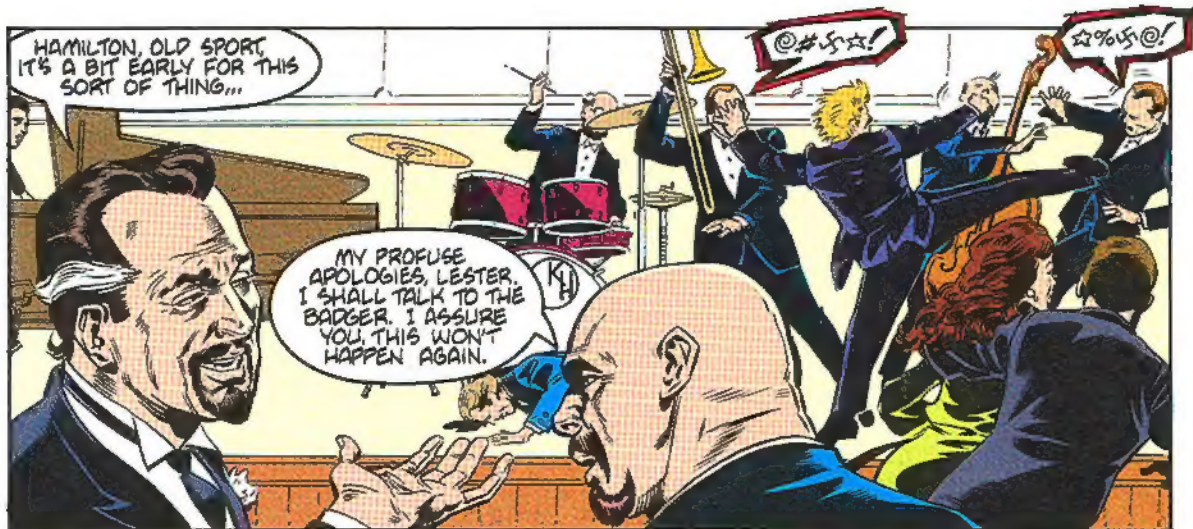
'ELLO, GEORGE.

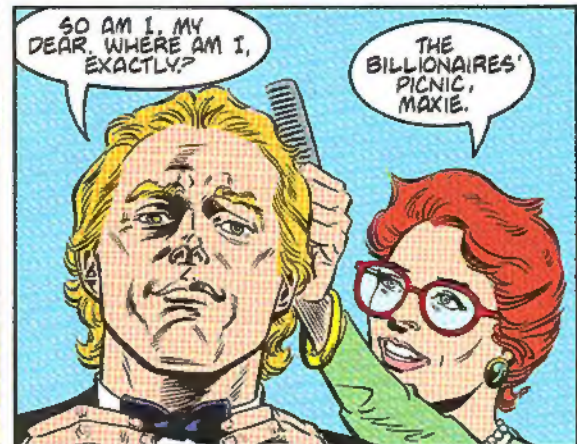
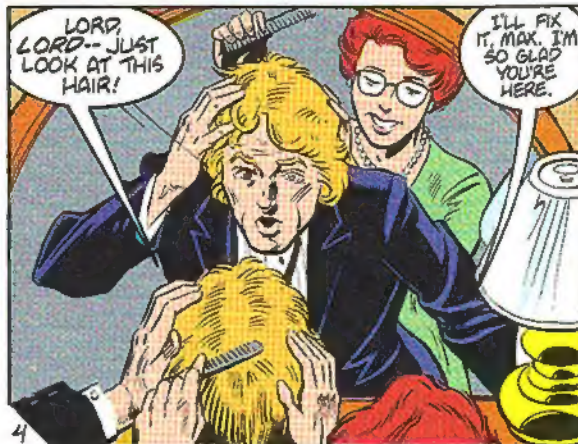
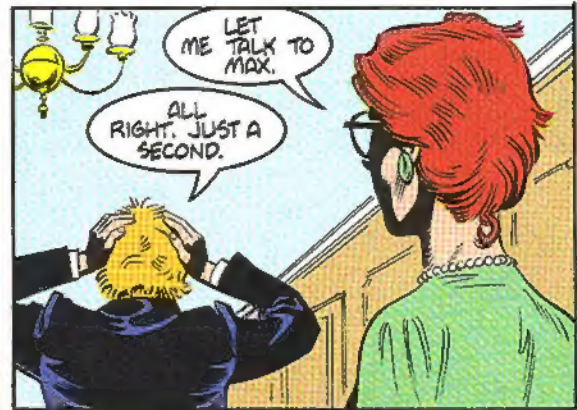
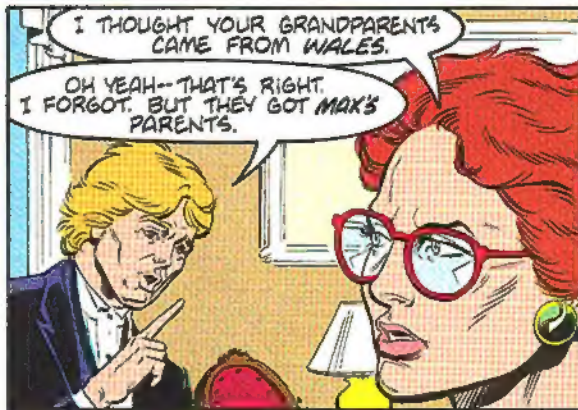
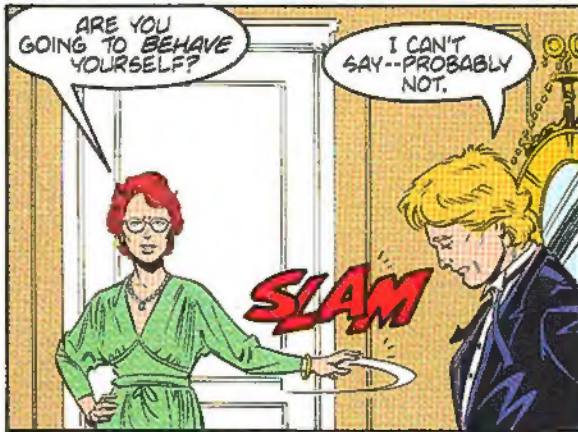
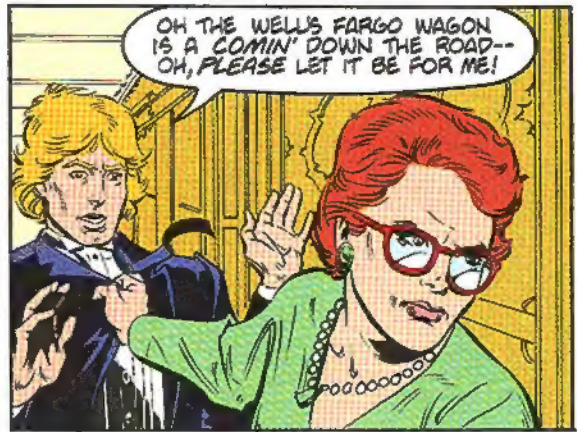
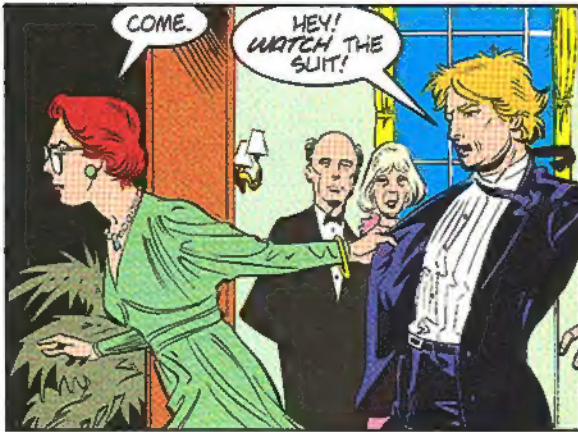
'ELLO, RINGO.

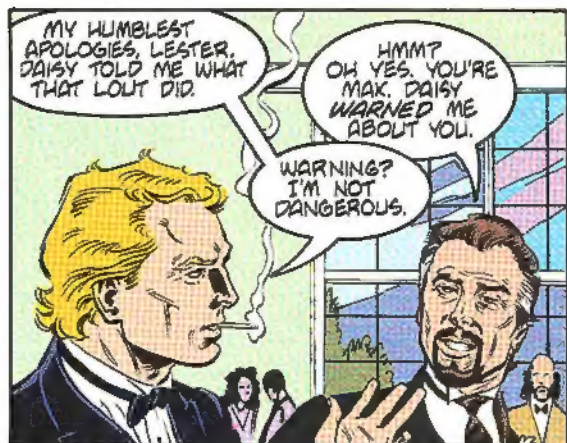
YOUR MAN BADGER SEEMS AWFULLY TAKEN WITH THE BAND.

YES-- HE'S VERY BIG ON JAZZ.









MY HUMBLEST APOLOGIES, LESTER. DAISY TOLD ME WHAT THAT LOU DID.

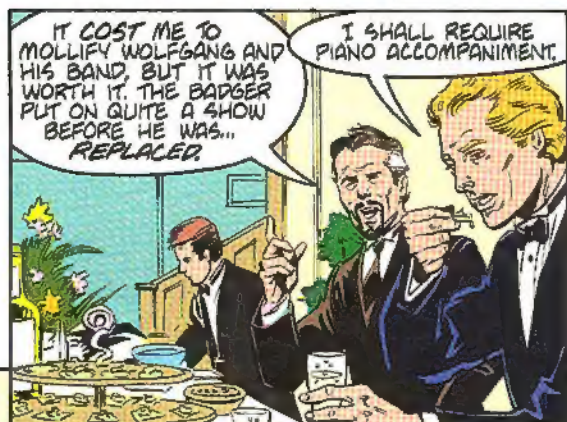
HMMP? OH YES. YOU'RE MAX. DAISY WARNED ME ABOUT YOU.

WARNING? I'M NOT DANGEROUS.



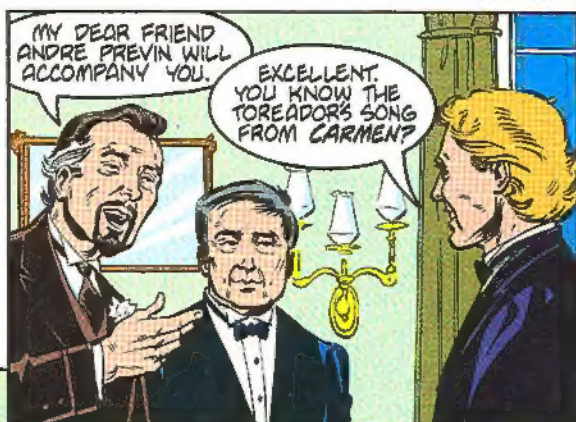
SHE WARNED ME THAT YOU WOULD WANT TO SING. BUT FIRST YOU MUST FORTIFY YOURSELF WITH GOOSE PATE, BULGAR CAVIAR AND CHAMPAGNE.

LESTER, YOU'RE A MAN WHO APPRECIATES FINE MUSIC.



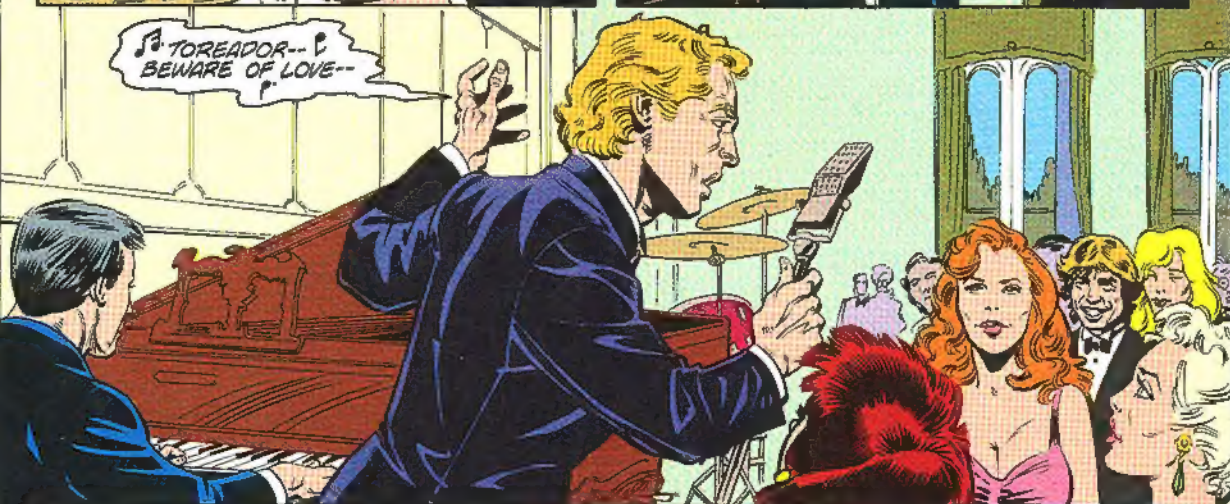
IT COST ME TO MOLLIFY WOLFGANG AND HIS BAND, BUT IT WAS WORTH IT. THE BADGER PUT ON QUITE A SHOW BEFORE HE WAS... REPLACED

I SHALL REQUIRE PIANO ACCOMPANIMENT.

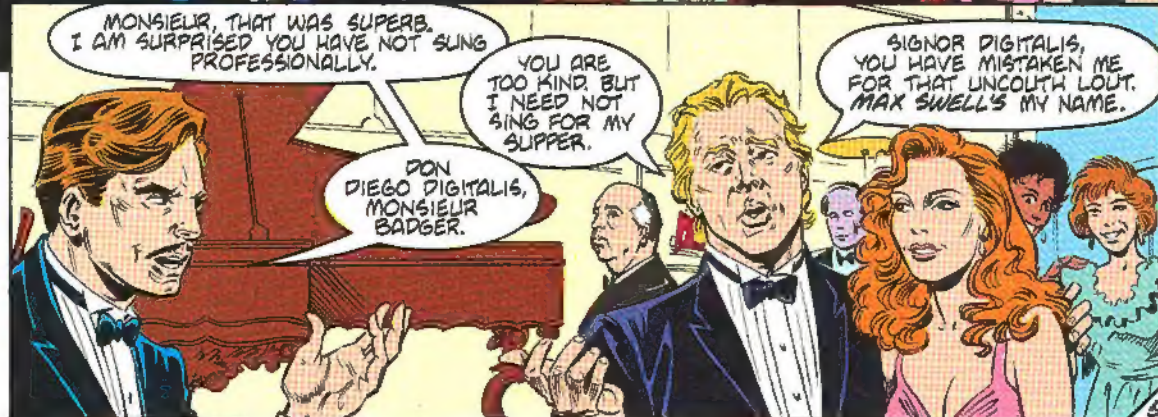


MY DEAR FRIEND ANDRE PREVIN WILL ACCOMPANY YOU.

EXCELLENT. YOU KNOW THE TOREADOR'S SONG FROM CARMEN?



TOREADOR-- BEWARE OF LOVE--

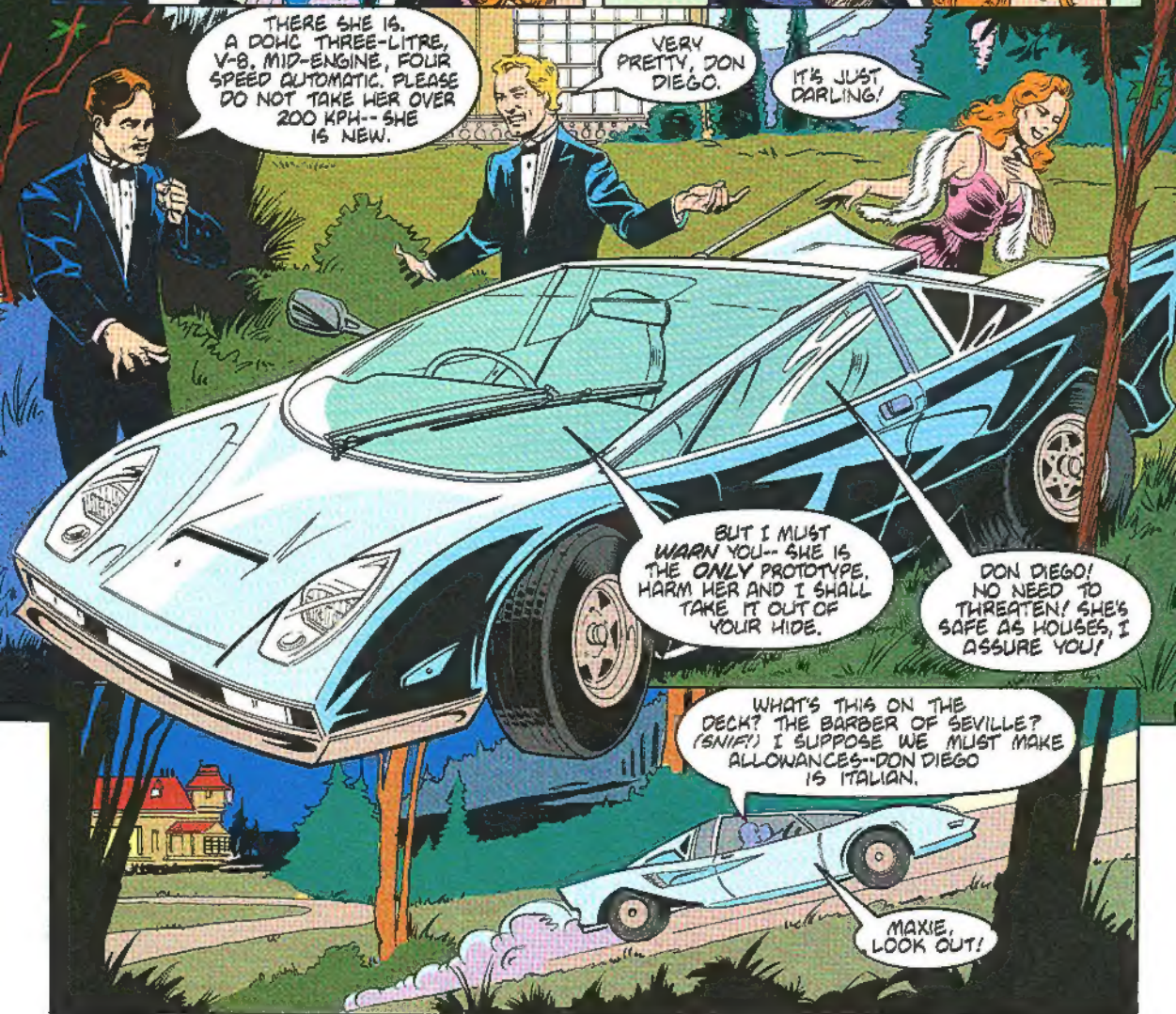
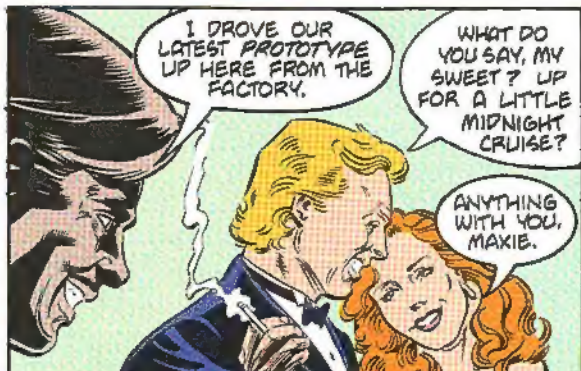
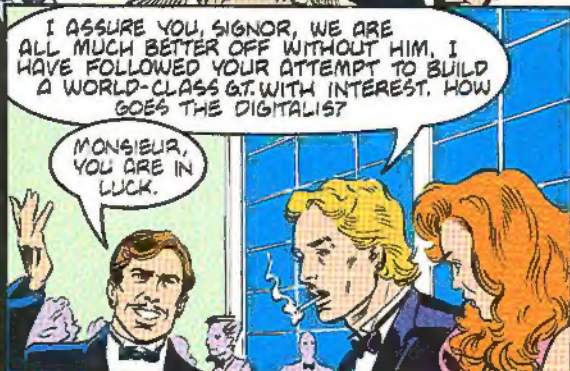
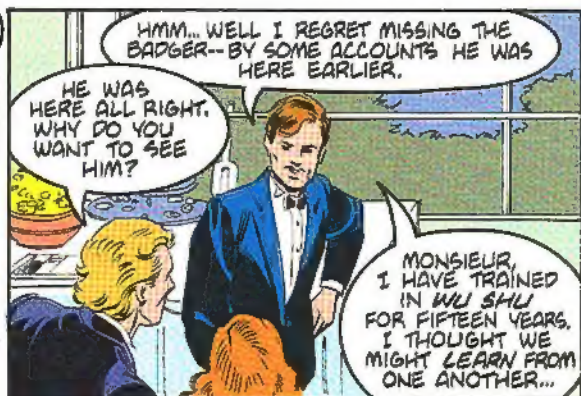
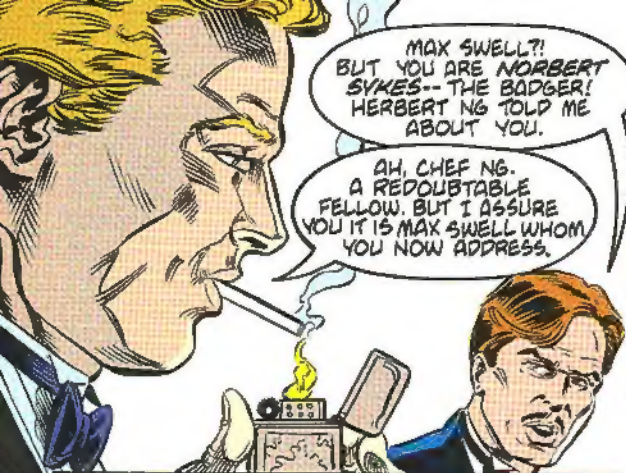


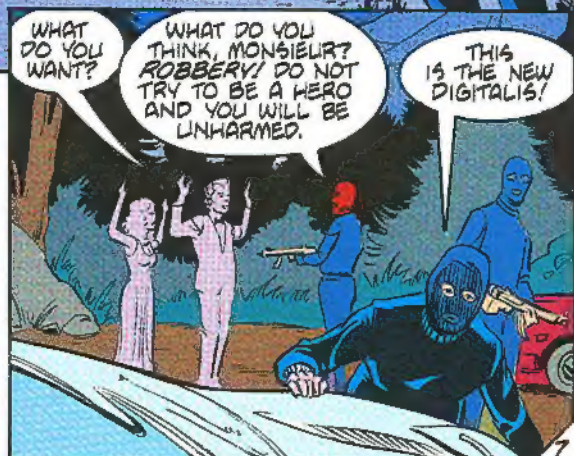
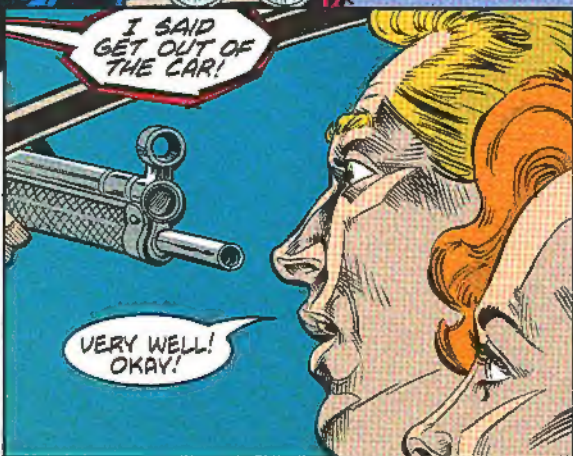
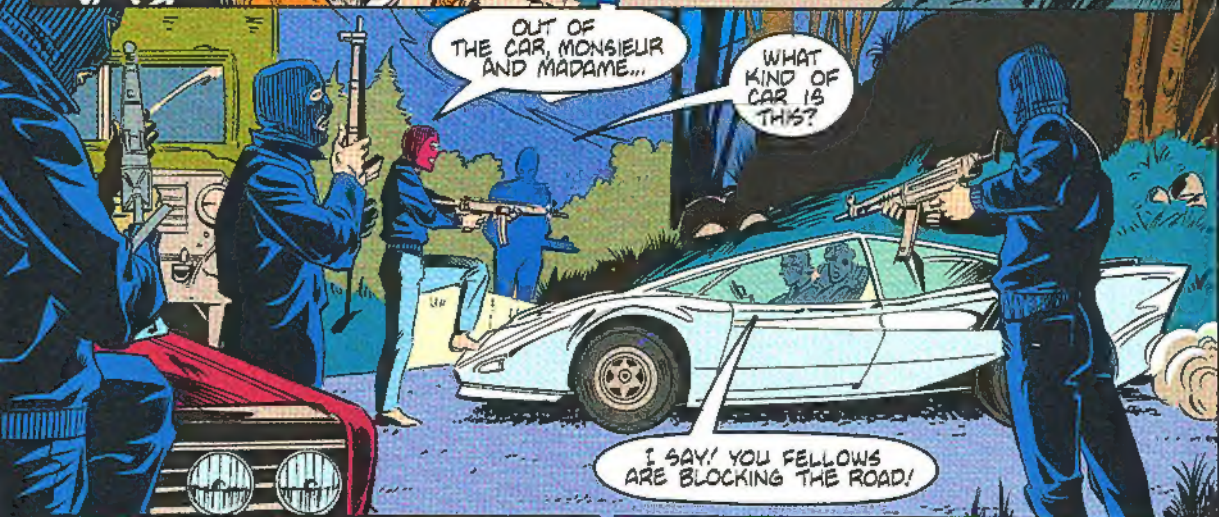
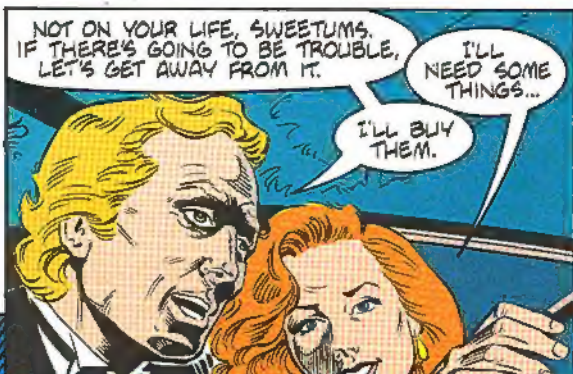
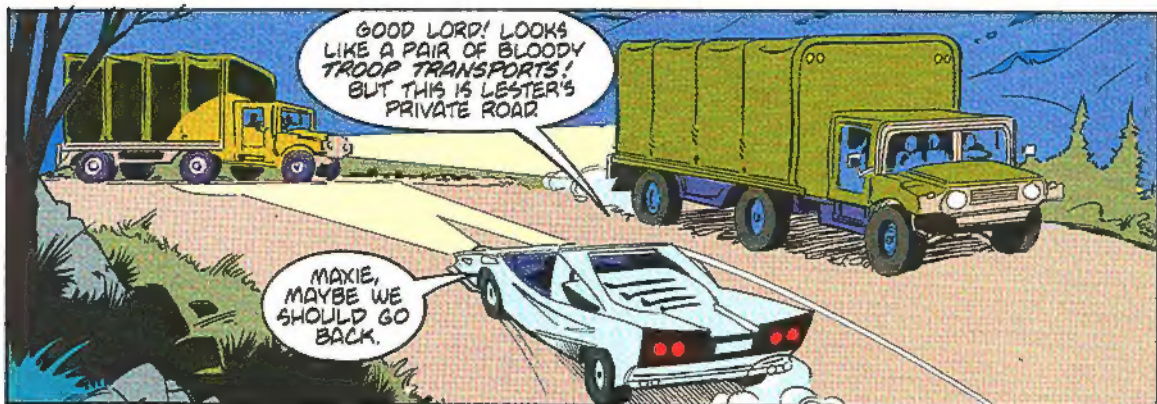
MONSIEUR, THAT WAS SUPERB. I AM SURPRISED YOU HAVE NOT SUNG PROFESSIONALLY.

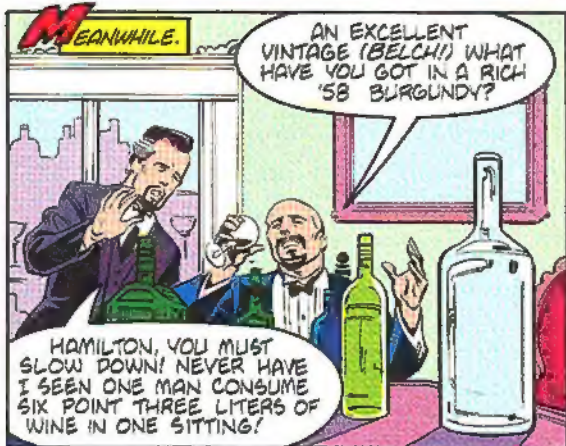
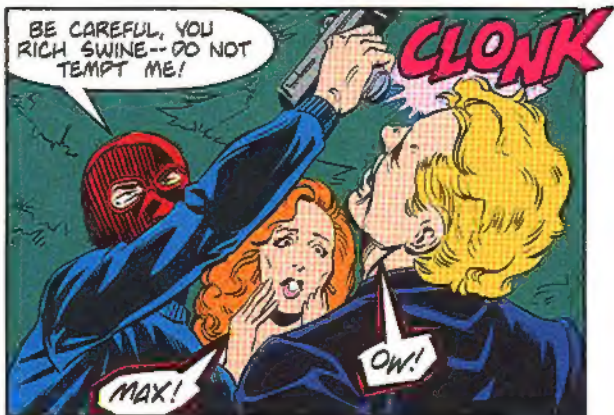
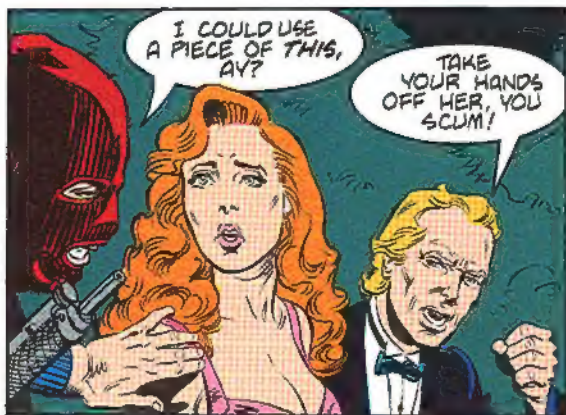
YOU ARE TOO KIND. BUT I NEED NOT SING FOR MY SUPPER.

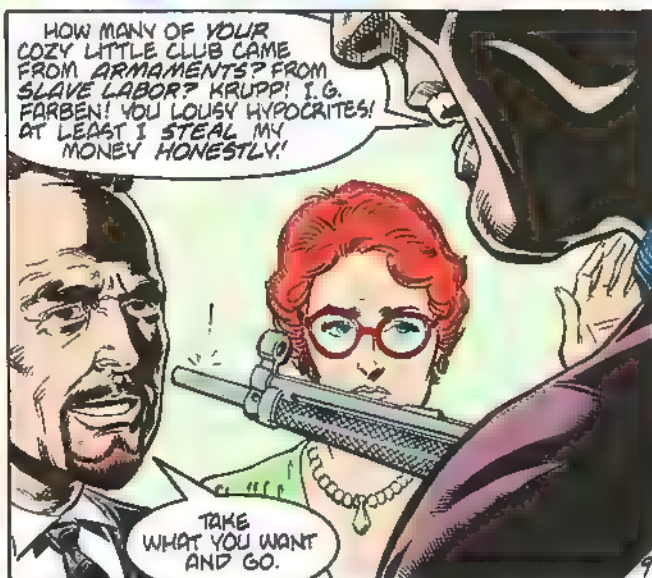
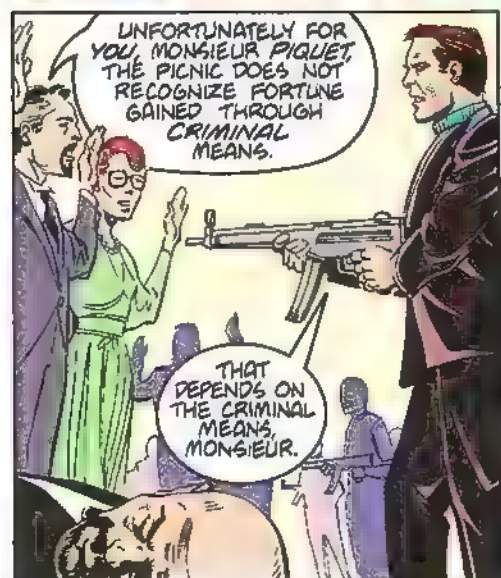
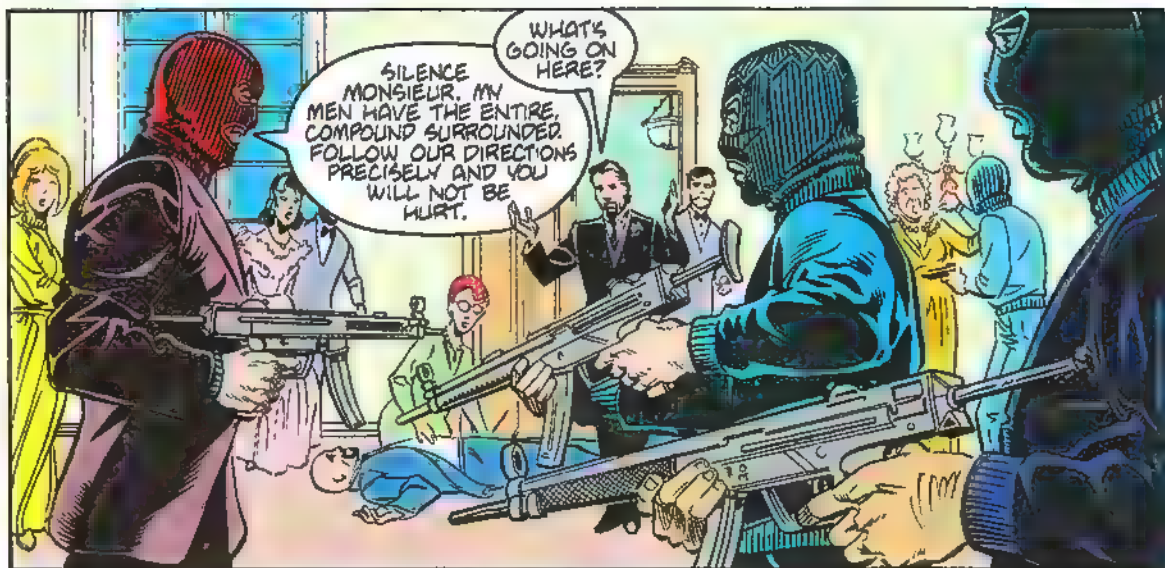
DON DIEGO DIGITALIS, MONSIEUR BADGER.

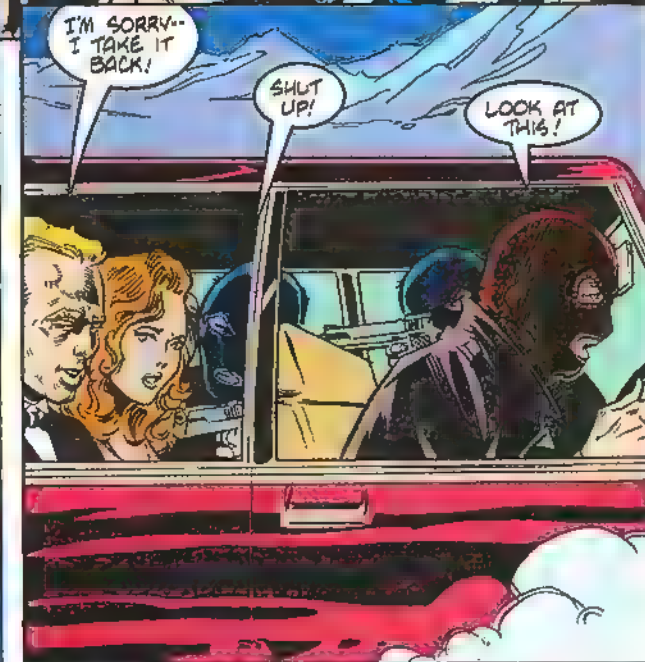
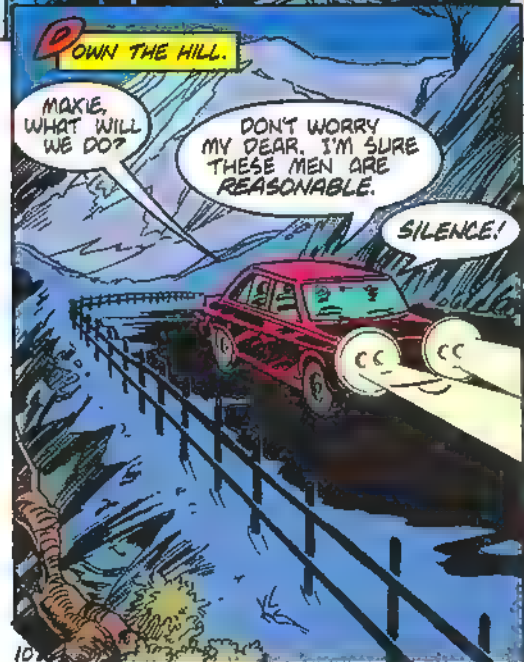
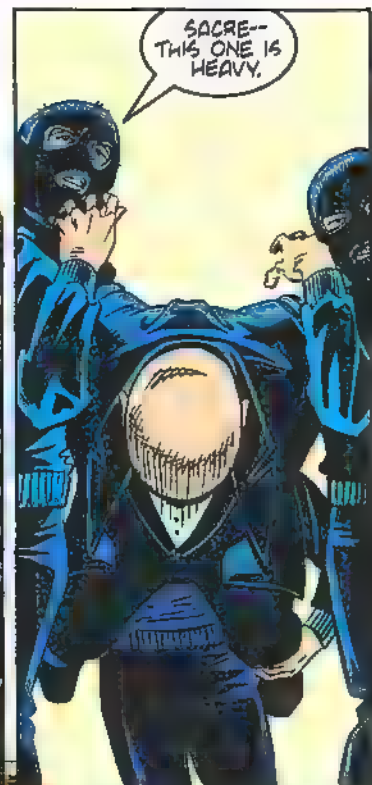
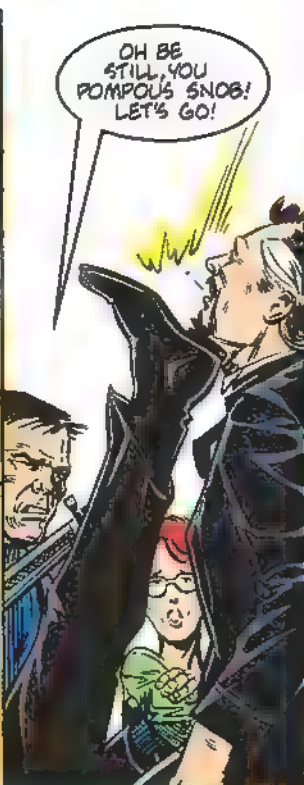
SIGNOR DIGITALIS, YOU HAVE MISTAKEN ME FOR THAT UNCOUTH LOU. MAX SWELL'S MY NAME.











FIRST NOTES

SO YOU WANT TO BE A COMICS STAR?

Back when you could count the number of titles we published on one hand, we thought it would be a swell idea to encourage people to send in all sorts of new proposals, in the hope that someday you'd have to add not just your other hand, but your toes as well, to keep track of all the terrific stuff with the First logo on it. And forward thinking guys that we were, we came up with an impressive list of GUIDELINES for submissions so we wouldn't be deluged with soggy cocktail napkins containing illegibly scribbled brainstorming concerning the resurrection of titles cancelled by other publishers or "tryout" pages demonstrating a budding artist's keen interest in drawing characters owned by another company.

And a damn good list of guidelines it was, too. Unfortunately, the only one anyone remembered was: "Enclose a self-addressed, stamped envelope, and eventually we'll send something back to you." People apparently took this as an open invitation to send virtually anything that the U.S. postal service would willingly deliver, daring us to try -- just try -- and send it back.

Now my office is festooned with an impressive stamp and envelope collection (some of which was generously left to me by my predecessor, but most of which I have laboriously collected myself in the past year or so), and I am forced to apologetically admit that it's mighty unlikely that any of it will ever leave via the mailroom -- if you catch my drift.

Why? Because there just aren't enough hours in the day to look at art samples and proposals, critique them, write responses, stuff them in return envelopes, and get around to publishing ten titles every month, plus your occasional graphic novel. It isn't the time involved in looking at the material; it's the time it takes to compose a meaningful response. Sure, we could just return it without any response, and you'd probably get the basic idea. But even that takes time and doesn't help you much. So, we've come up with a new system:

1. FORGET THE SELF-ADDRESSED STAMPED ENVELOPE. The S.A.S.E. system is fine and probably necessary for people submitting large manuscripts who want to reduce their photocopy bills. But unless this is your magnum opus, we really don't expect to receive too many large manuscripts. Just a few pages should suffice in most cases.

2. Put your name, address, and TELEPHONE NUMBER on every page. Especially the latter; it's much easier and faster to call people on the phone than to write meaningful letters.

3. If we really like what you send us, we'll contact you. Really? Just ask Eric Shanower.

4. DON'T send ORIGINAL anything! Especially art. Send PHOTOCOPIES. Then we don't have to worry about sending it back and consequently build up immense resentment toward you even though we've never met and you're probably a very nice guy! Besides, we won't send it back anyway.

5. If you want to make sure we receive your package, send it registered or certified or via a service like Federal Express.

For written proposals, it helps if you enclose a short synopsis (no more than three pages) of the basic premise, plot outlines (one paragraph each) for the first six issues of a continuing series or all issues of a limited series, one page of sample dialog, and, most importantly, ONE SHORT, CLEVER PARAGRAPH THAT WOULD CONVINCE ANYBODY THAT THIS IS A TRULY FASCINATING STORY WORTH READING. Have you ever bought a paperback book because you were hooked by the "blurb" on the back cover? Write something like that describing your story. Except put it in the front instead of the back.

I use the word "story" instead of "concept" for a reason: If you don't have a story to tell, your "concept" isn't ready for publication.

For art samples, if you are both pencilling and inking your own work, send copies of the pencil art as well as finished inks. Maybe your pencilling is great, but your inking needs work. Or vice-versa. Seeing both gives us a better idea of your strengths and weaknesses.

Include pages that demonstrate your storytelling ability, not just character sheets or pin-ups. In other words: Show us how you would draw a comic book. Not a whole one. A couple pages should do. If your art tells a story without word balloons or additional explanation, then you're on the right track.

Please don't send us "tryout" pages with another publisher's characters, unless it is to demonstrate your inking style over someone else's pencil art. Since we don't publish Spider-man, your ability to draw Peter Parker is not likely to make a big impression.

Above all, don't be discouraged! These guidelines aren't intended to dissuade you; they're meant to help you. If we didn't want new submissions, we wouldn't bother to publish guidelines for submitting them, would we?

-- Rick Oliver

FIRST IN OCTOBER

American Flag! #37: The concluding installment of "Oklahoma, U.K.," by Steven Grant, Mark Badger, and Randy Emberlin. Plus Bob Violence by Grant and Norm Breyfogle.

Badger #20: Nazis, revenge, and his own split personality plague the Badger as Norbert, Max, Ham, and Daisy attend the "Billionaires' Picnic." By Mike Baron, Bill Reinhold, and Chuck Beckum. Plus Tales from the Clone-zone by Baron and Mark A. Nelson.

Dynamo Joe #4: The return of the giant robot soldier in his own monthly book as Dynamo Joe and crew find the Enemy didn't stay defeated for long. By Phil Foglio, Doug Rice, and Brian Thomas. Plus: Cargonauts by Foglio, Paul Guinan, and Sam Grainger.

Eric: Weird of the White Wolf #3: The conclusion of "White the Gods Laugh" and part one of "The Singing Citadel." By Roy Thomas, P. Craig Russell, Michael T. Gilbert, and George Freeman.

Ghostbusters #1: Based on Filmation's new animated series which debuts in September in over 80% of the U.S. television markets. Each issue will contain game and activity pages integrated into a full-length story. Written by Hilarie Staton, pencilled by Howard Bender, and inked by Sal Trapani.

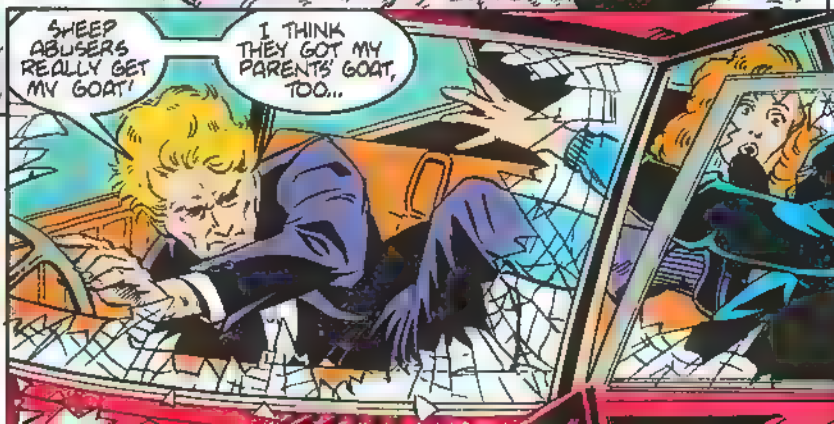
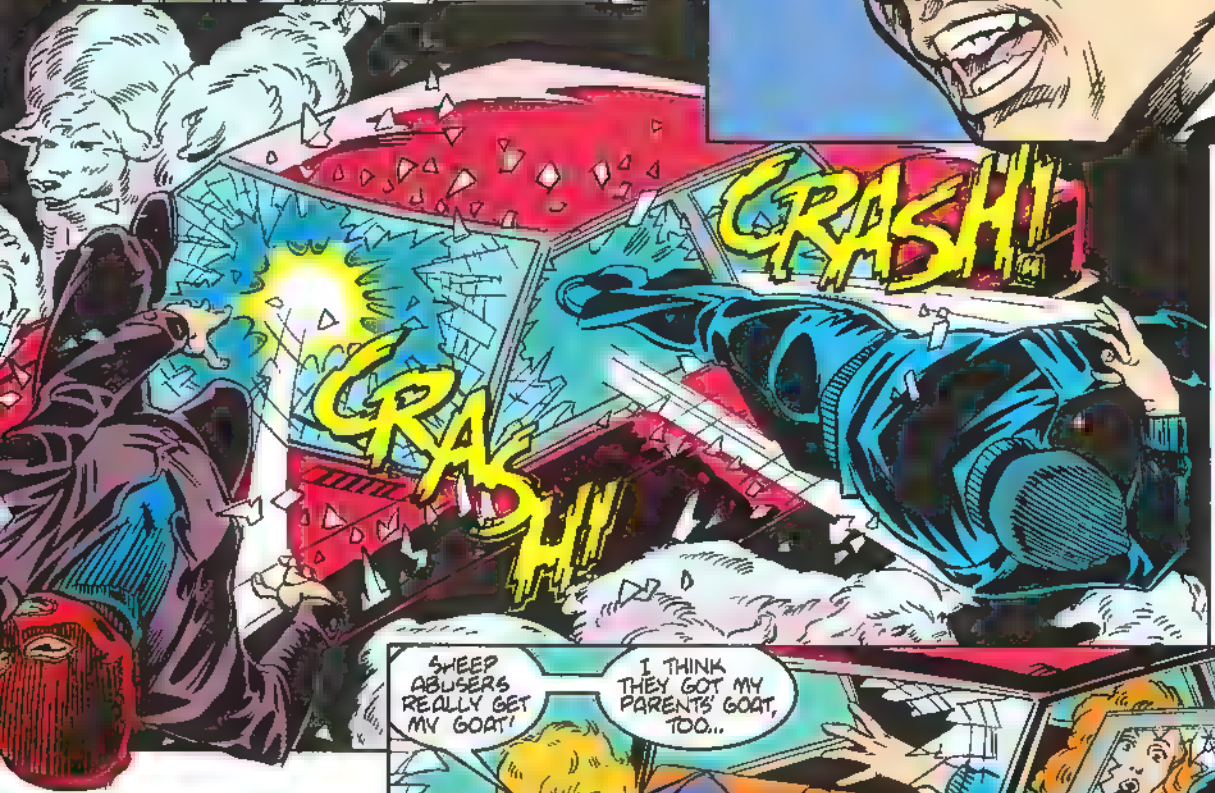
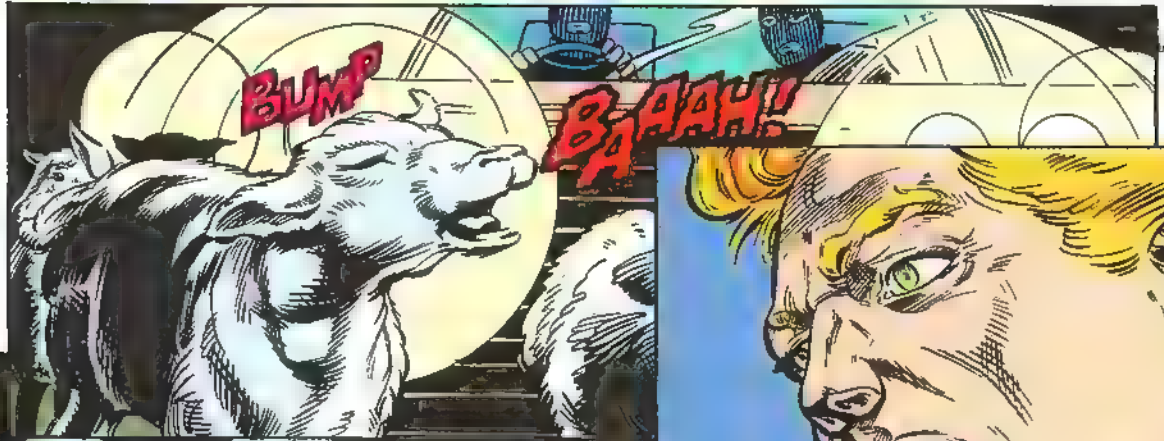
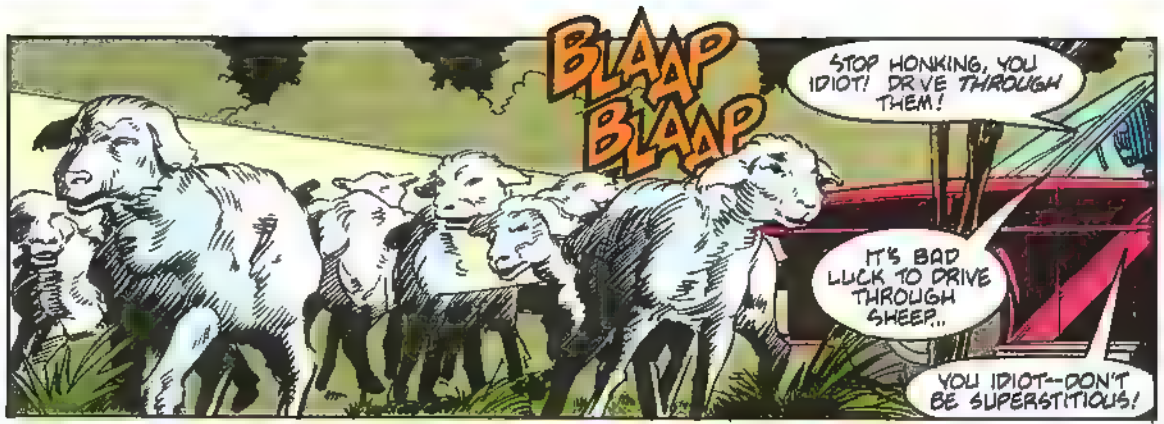
Grimjack #31: Tom Mandrake joins Grimjack as the new regular artist, starting with a tale of loss and discovery when Gaunt tries to reunite two friends in "Passions." Written by John Ostrander. Plus Munden's Bar by Peter B. Gillis and Tom Artis.

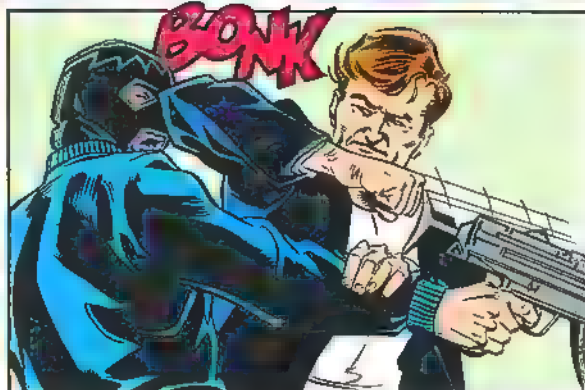
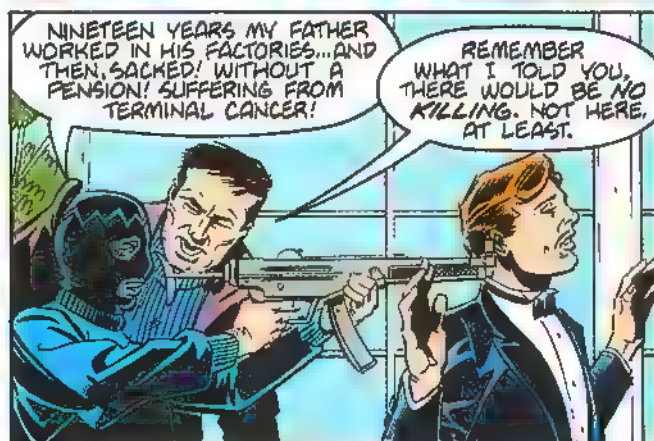
Jon Sable, Freelance #44: Guest penciller Judith Hunt of Evangelina joins Mike Grell for a special two-issue story. This month: part one of "The Hard Way." Written by Mike Grell, pencilled by Judith Hunt, and inked by Mike Manley.

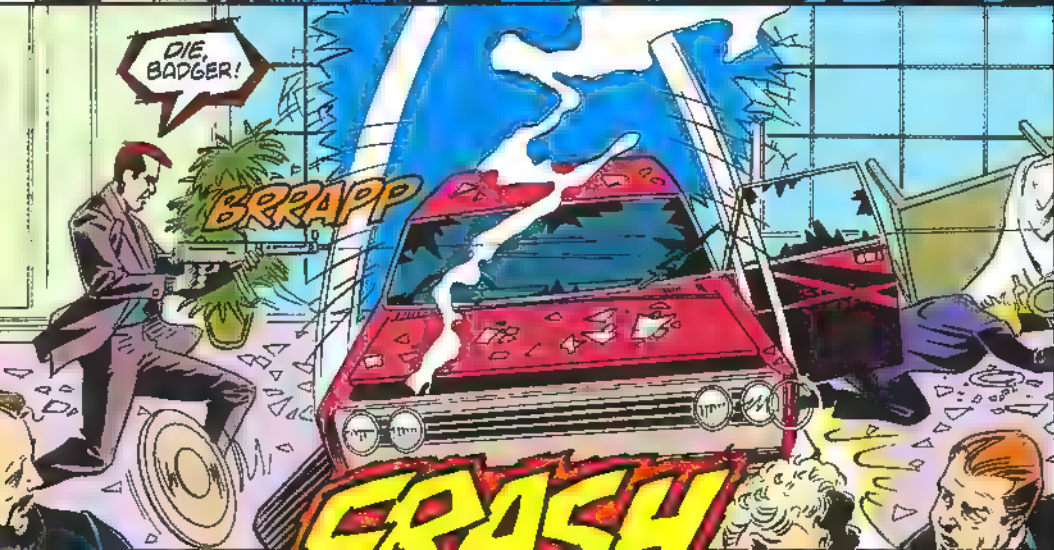
Nexus #29: Guest penciller Rick Veitch joins Mike Baron as Nexus recounts the deeds of Kreed and Sinclair at the Gucci assassins' convention. Special full-length story, with a painted cover by Steve Bissette.

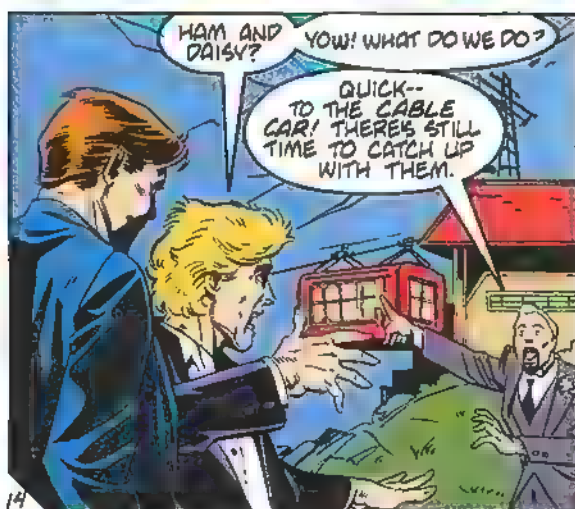
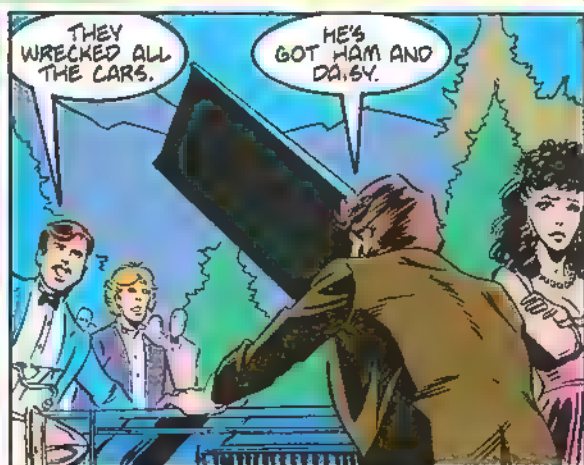
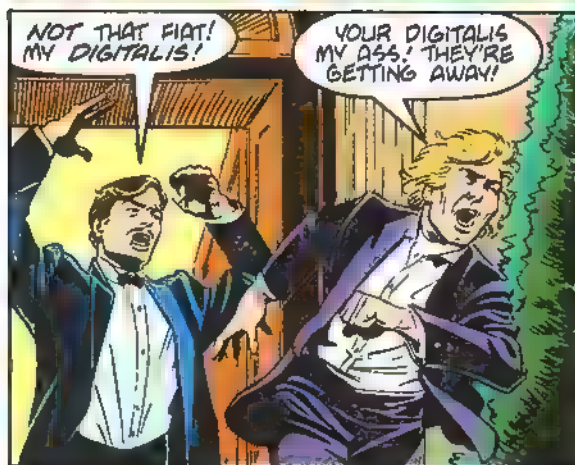
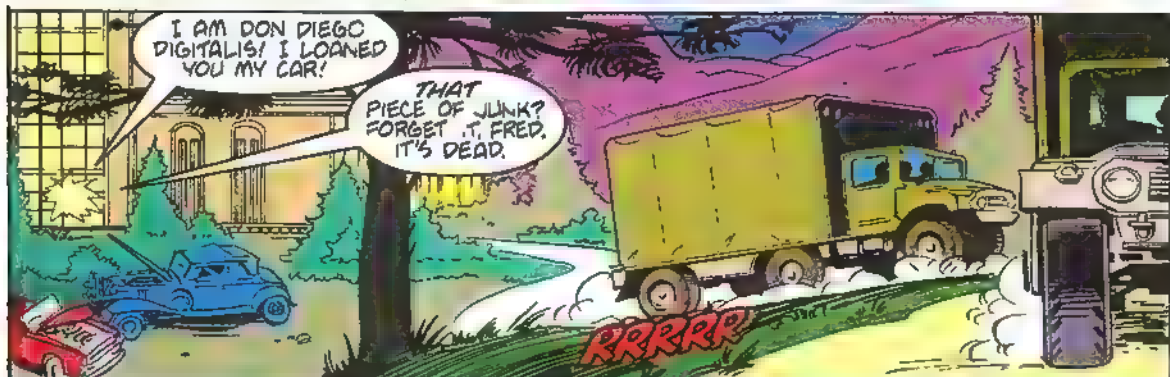
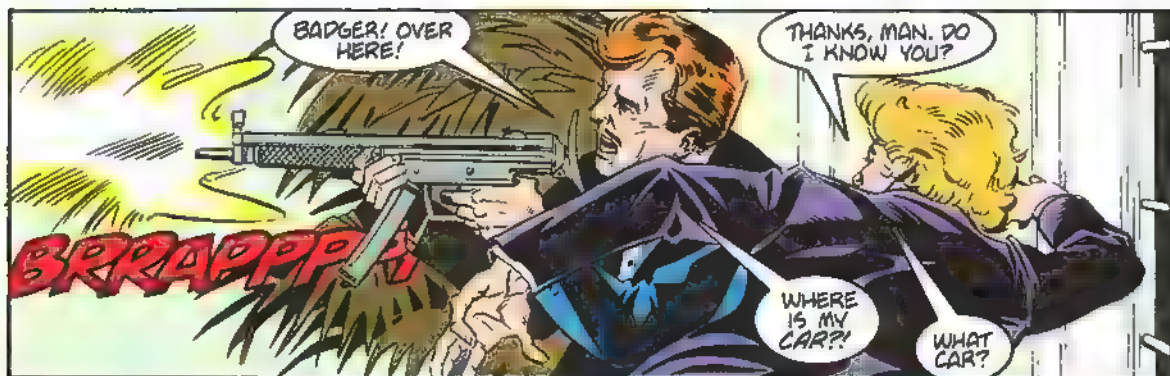
Shatter #7: Jack Scratch has been abducted again, and he still doesn't know why. But enough's enough -- this time Shatter's determined to get some answers. The concluding chapter of "The Third World War" by Peter B. Gillis, Steve Erwin, and Bob Dienethal.

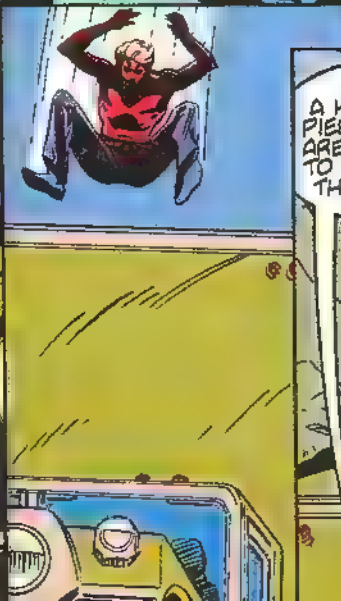
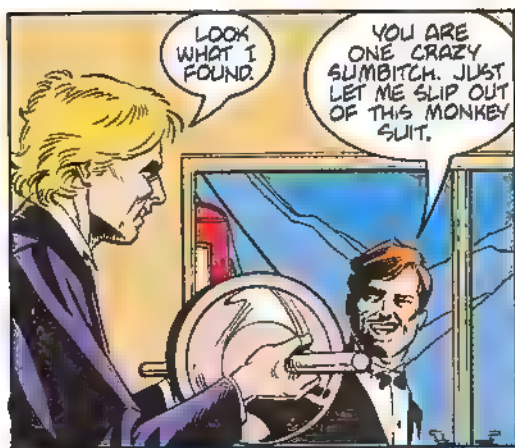
Whisper #5: There's a virus going around -- inside a computer. And it's very contagious. Only Whisper can stop it; but maybe she doesn't want to. And maybe she's not who anybody thinks she is. By Steven Grant, Norm Breyfogle, and John Nyberg.

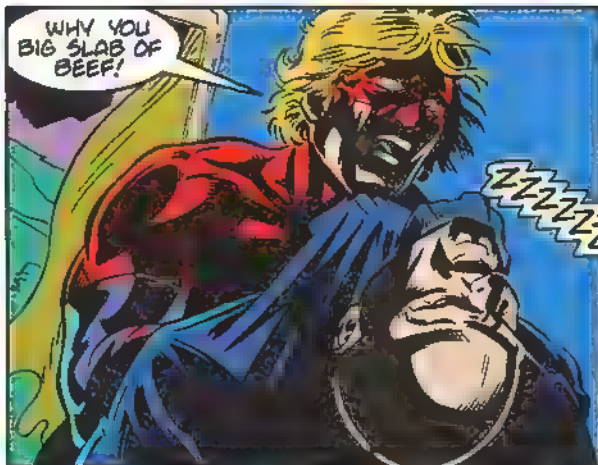
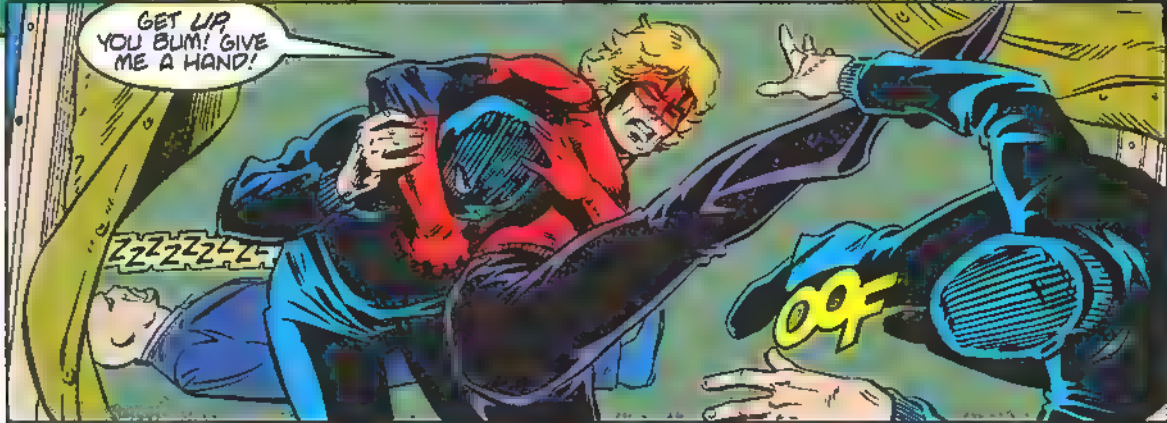
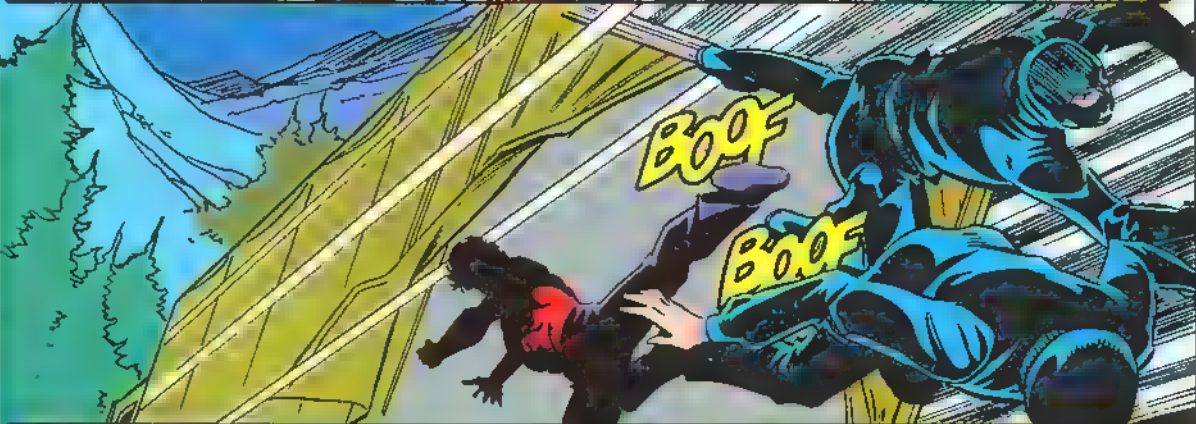


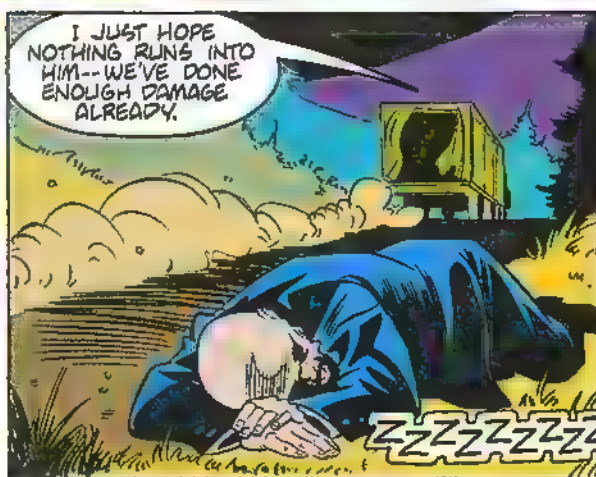
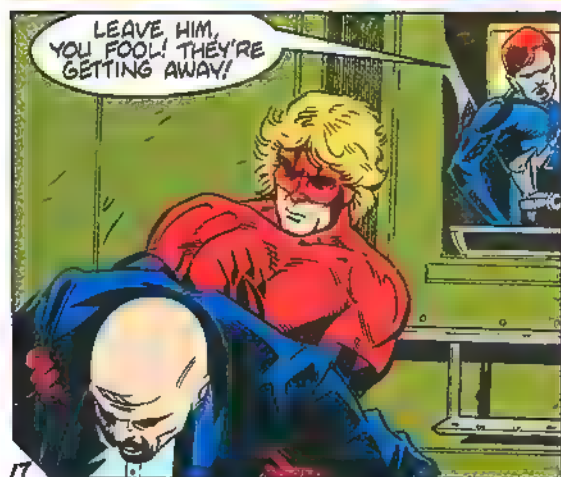
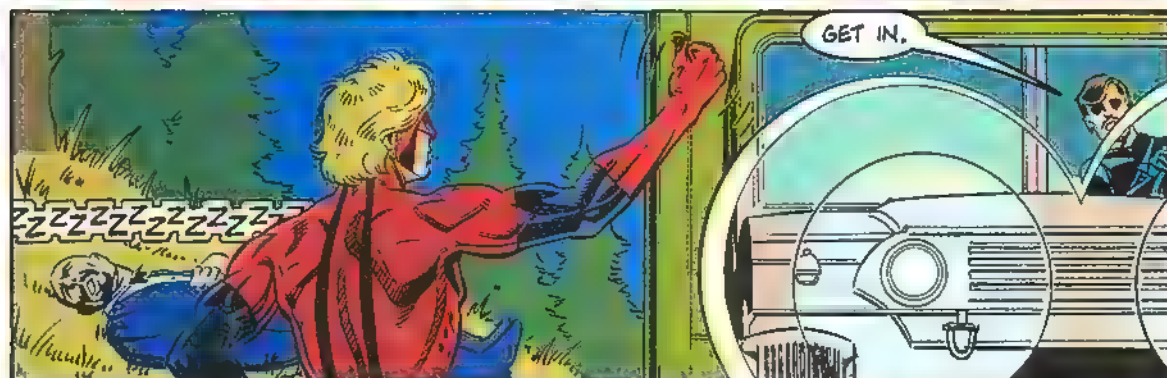
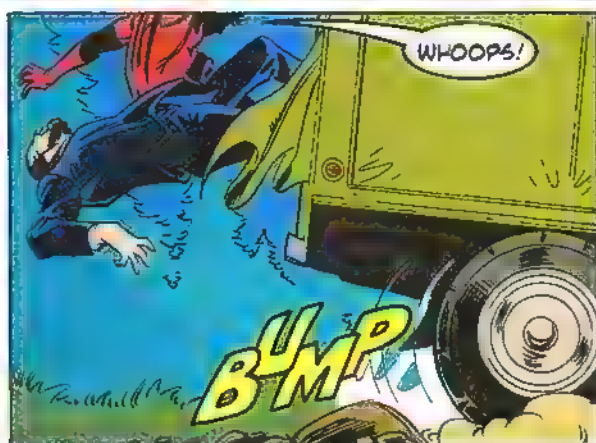
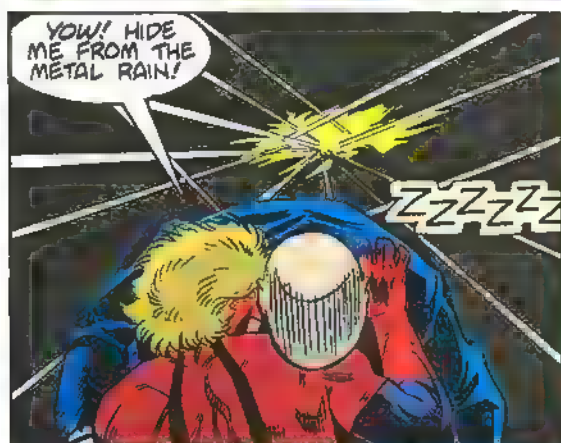
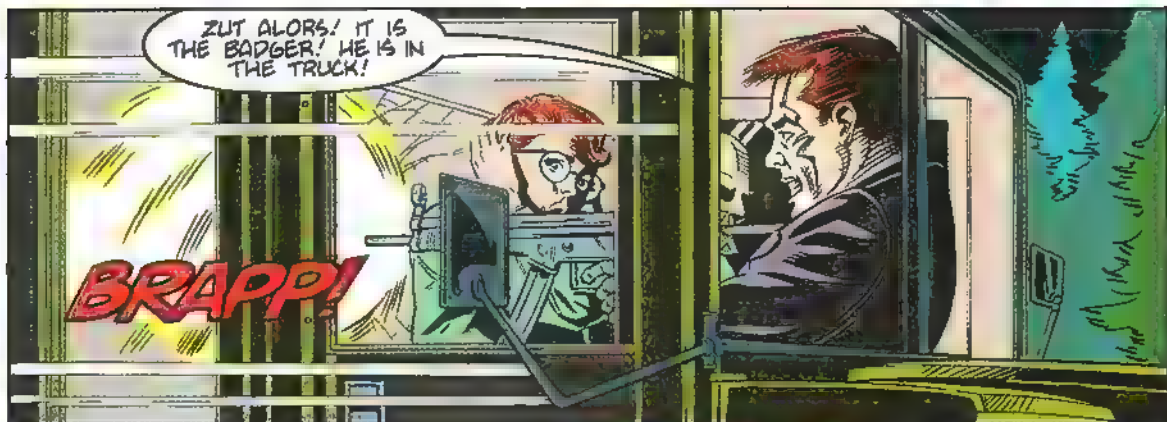


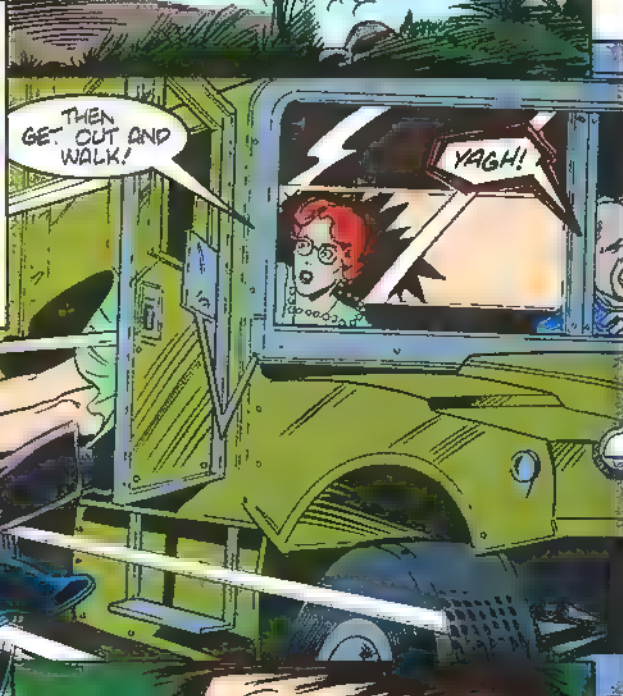
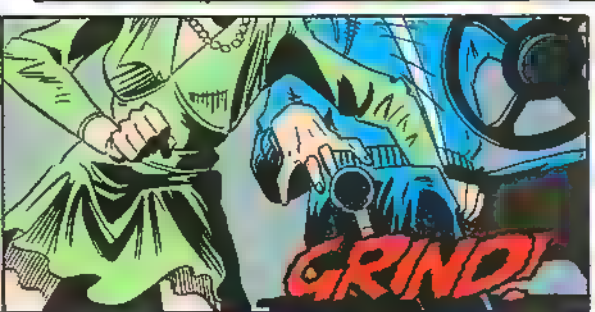
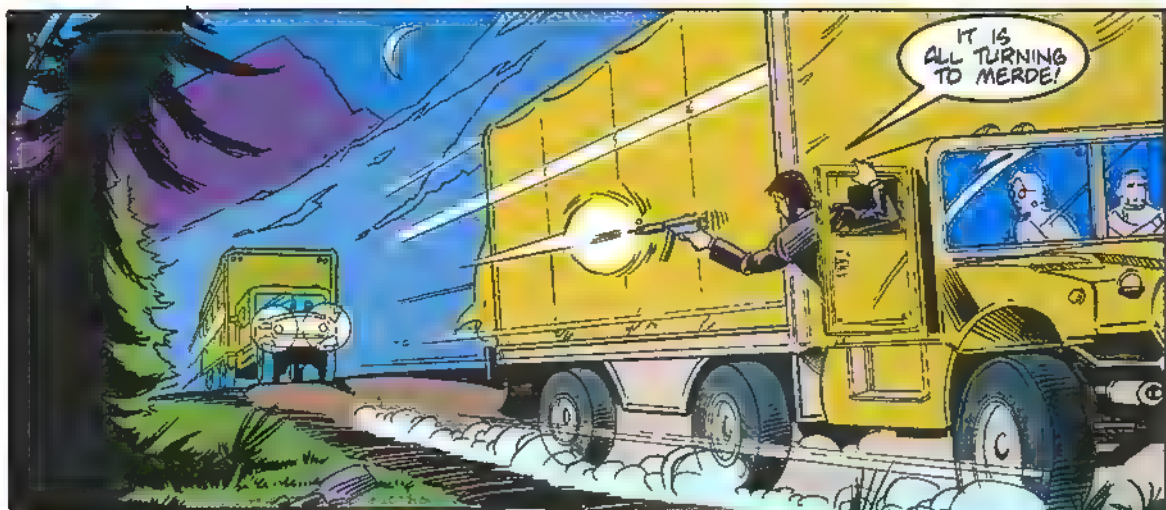


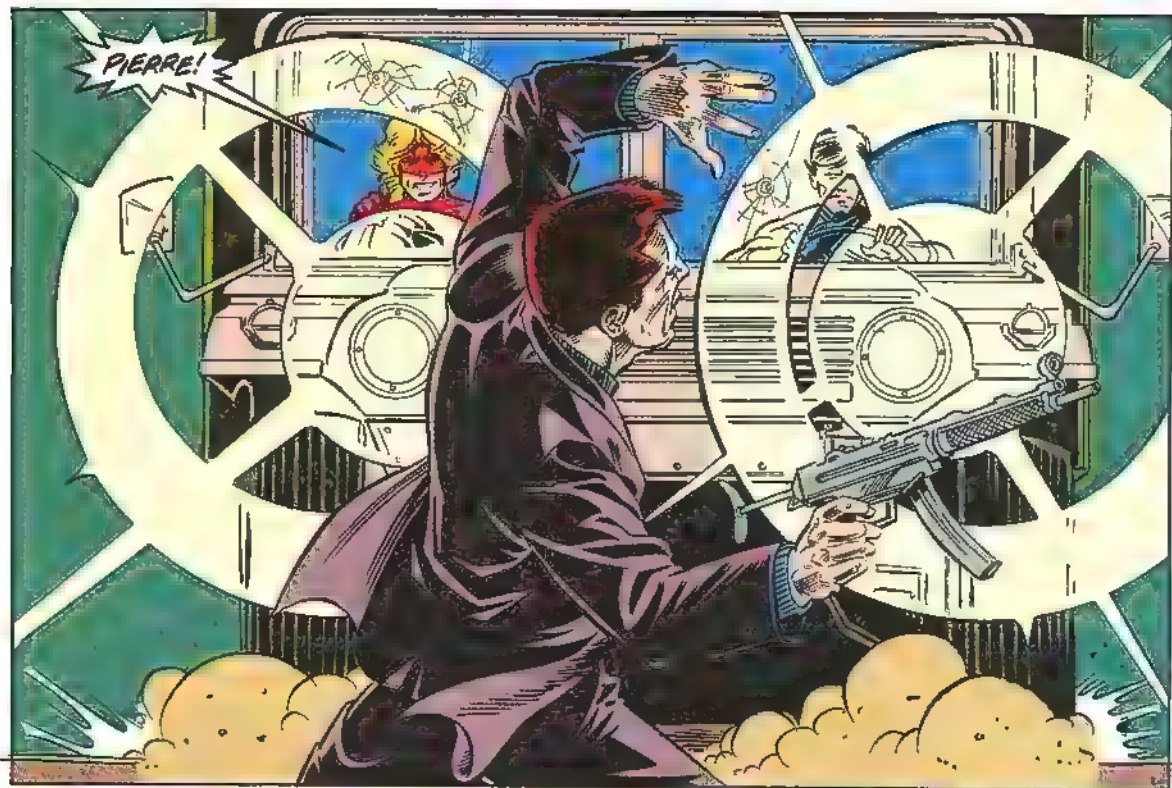




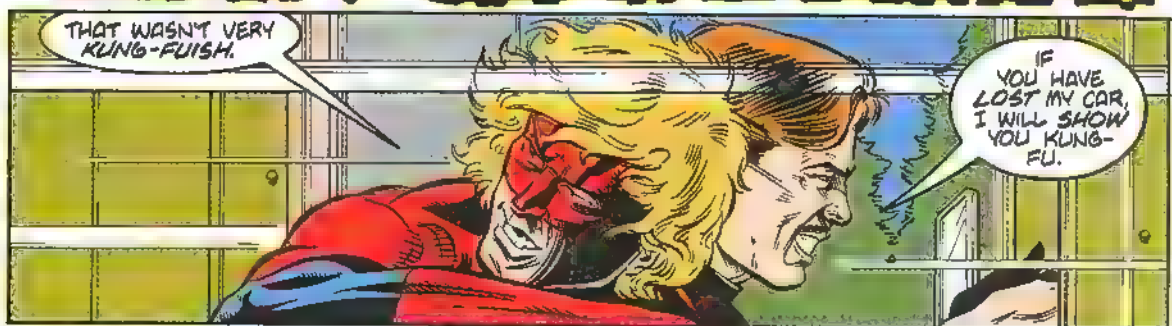




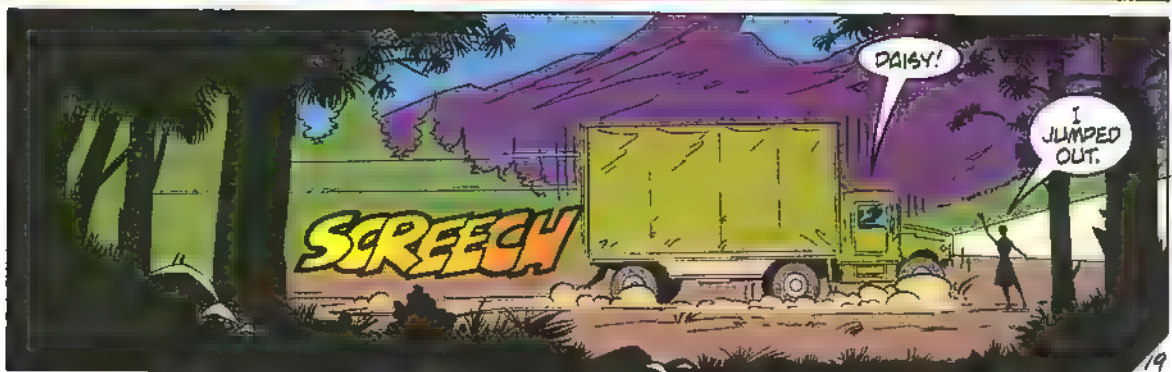




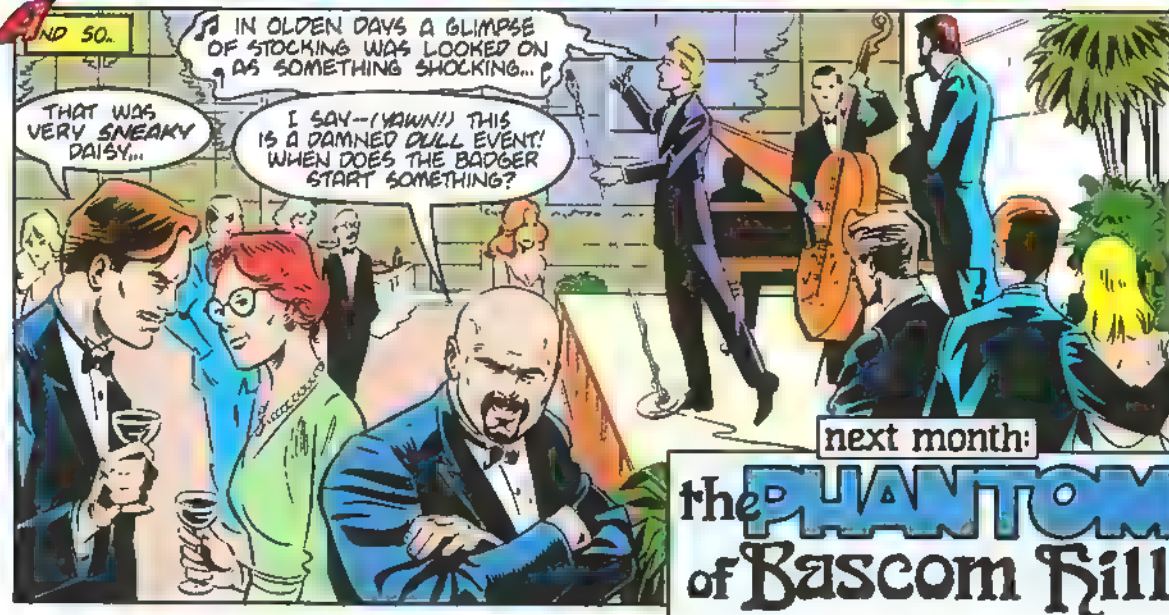
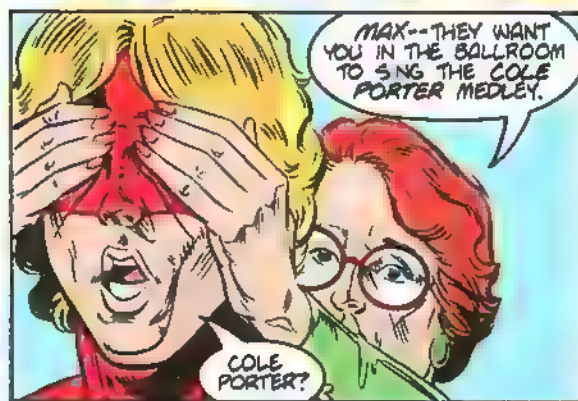
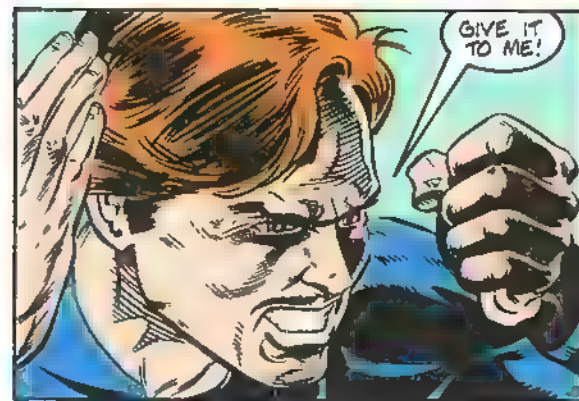
CRUNCH



IF
YOU HAVE
LOST MY CAR,
I WILL SHOW
YOU KUNG-
FU.



SCREECH



next month:
the **PHANTOM**
of Bascom Hill

TALES from the CLONEZONE

Autograph Hound

DEDICATED TO REGGIE JACKSON AND TOM JONES.

